

ART OF
THE AMERICAS
PICTURE BOOK
NUMBER TWO



CMA_REF

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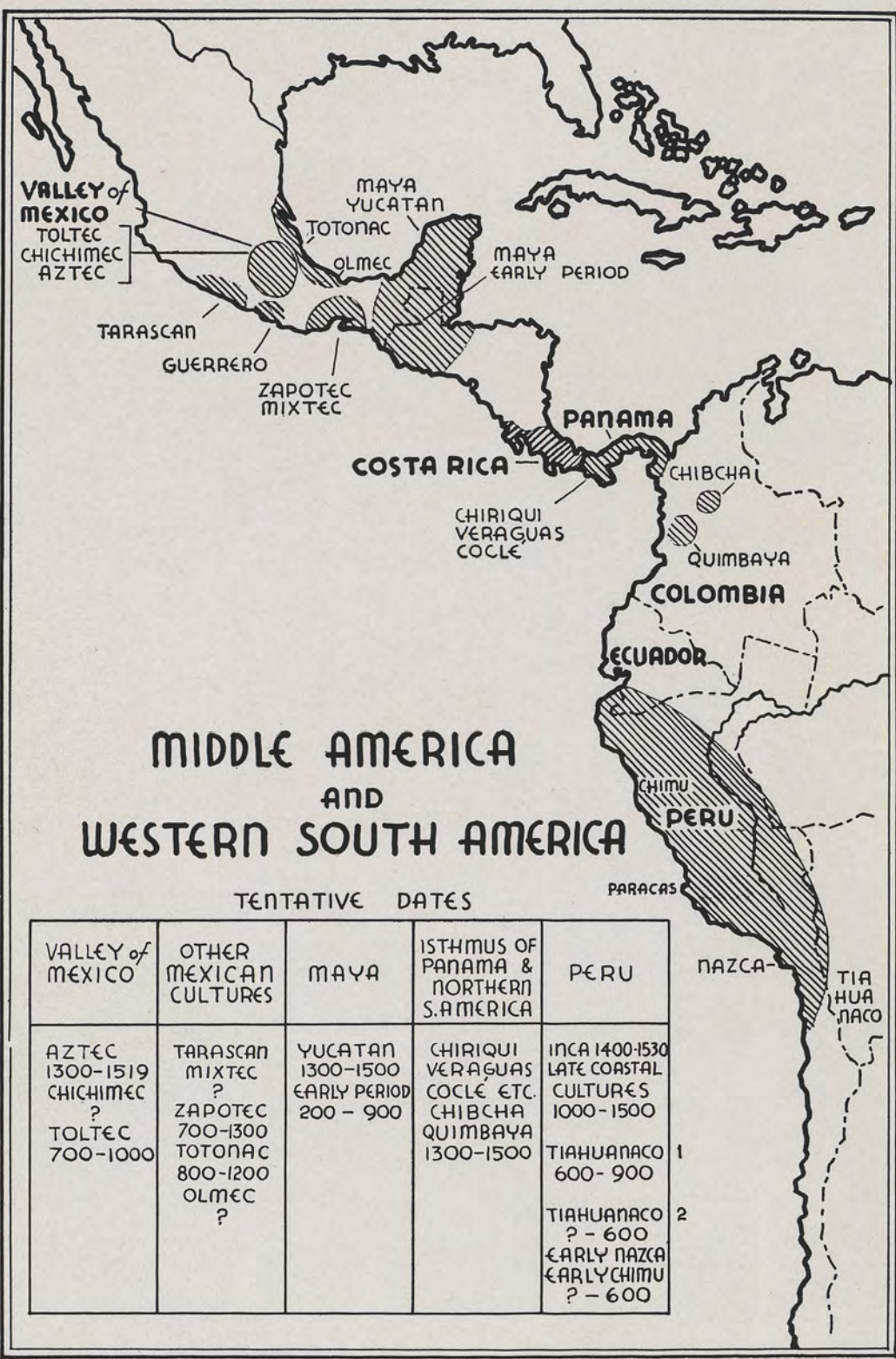
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1946

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THE METROPOLITAN MUSEUM OF ART



COVER:
GOLD MACE-HEAD, $4\frac{3}{8}$ " high
Quimbaya Culture. Colombia
Lent by John Wise, Ltd.



THE CLEVELAND MUSEUM OF ART

Ingalls Library





SHIRT IN TWINED TECHNIQUE, 37" high
Paracas Culture. Peru
Gift of Mrs. R. Henry Norweb

40.514

ART OF
THE AMERICAS
PICTURE BOOK
No. 2

THE CLEVELAND MUSEUM OF ART

1946

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CLEVELAND

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THE CLEVELAND MUSEUM OF ART

transfer

10/20/05



EMBROIDERED SHOULDER PONCHO, 38" high
Paracas Culture. Peru
Lent by Mrs. R. Henry Norweb

46.227



DETAIL OF PAINTED BORDER OF A MANTLE, 27" high
Paracas Culture. Peru
Gift of Mrs. R. Henry Norweb

40.530



CAP IN WOOLEN PILE

5 $\frac{3}{8}$ " high Late Nazca Culture. Peru Lent by the Textile Museum of the District of Columbia

CAP IN WOOLEN PILE

4 $\frac{1}{4}$ " high including point Tiahuanaco Culture. Peru Lent by John Wise, Ltd.

CAP IN WOOLEN PILE

5 $\frac{1}{2}$ " high including tassel Tiahuanaco Culture. Peru Lent by John Wise, Ltd.
Purchased by the Museum The J. H. Wade Fund.

45,378



TAPESTRY SQUARE—THE BLUE CONDOR, 15 $\frac{1}{4}$ " high
Tiahuanaco Culture. Peru
Lent by John Wise, Ltd.

57.495

PREFACE

THE Cleveland Museum of Art, in publishing this illustrated booklet, the "Art of the Americas," Picture Book No. 2, is making a pictorial record of a special exhibition held in the Museum from November 8, 1945 through January 6, 1946. The objects exhibited have value to student and connoisseur, also to a larger public who are interested in knowing the great art of the Western Hemisphere in pre-Columbian times.

The Cleveland Museum of Art has stressed this section of its collection for more than a decade, but the most notable growth has come in the last few years. Gifts and loans came from the Honorable and Mrs. R. Henry Norweb; gifts from Miss Helen Humphreys in memory of her father and mother, Mr. and Mrs. Henry Humphreys, from Mr. and Mrs. S. D. Wise, from Guerdon S. Holden, E. B. Greene, Mrs. B. P. Bole, and John Wise. Purchases were made from the J. H. Wade Fund and for the James Albert Ford Memorial Collection.

The whole publication was made possible through Hanna Fund, while the five color plates which vivify this presentation came through gifts from Hanna Fund, Guerdon S. Holden, Mrs. B. P. Bole, Mrs. Malcolm L. McBride, Mrs. Maynard H. Murch, and John Wise. Deep appreciation is due also to the group of lenders who by their loans made the exhibition possible, and by whose generous permission the pieces are published: The American Museum of Natural History; the Honorable and Mrs. Robert Woods Bliss; Brummer Gallery, Inc.; the Museum of Cranbrook Academy of Art; The Detroit Institute of Arts; René d'Harnoncourt; Albert Gallatin; Mrs. James Cole Gruener; James Hansis; the Heeramaneck Galleries; Frederick Knize; The Metropolitan Museum of Art; Mrs. Malcolm L. McBride; The Minneapolis Institute of Arts; Charles L. Morley; George Hewitt Myers; the Honorable and Mrs. R. Henry Norweb; the Peabody Museum of Archaeology and Ethnology, Harvard University; Dr. Rafael Requeña; the Textile Museum of the District of Columbia; Dr. Alfred M. Tozzer; The University Museum, University of Pennsylvania; Mrs. George C. Vaillant; Walram-V. von Schoeler; Wadsworth Atheneum; and John Wise, Ltd.

Credit should go to Miss Helen S. Foote for her work in assembling the exhibition. The photographs in this catalogue are by the Museum photographer, Richard Godfrey.

WILLIAM M. MILLIKEN

ART OF THE AMERICAS

FOREWORD

The story of the settling of the western world is fascinating and mysterious. Unquestionably the migration was from north to south; the tribes traveled along the sides of the mountain barriers and through the upland plateaus which stretch the length of Mexico. Some settled where they found arable land, perhaps displacing earlier comers; others pushed along the gradually narrowing Isthmus of Panama, fanning out into South America along the vast mountainous backbone of the Cordilleras of the Andes.

There are no literary references to throw light on the early history of these cultures. The Mayan characters found on many monuments in Yucatan deal almost exclusively with dates, arrived at by elaborate and highly evolved astronomical calculations. The three Mayan codices which are preserved deal with the same material and with representations of the various gods. The Zapotec decorations show characters which are equally unilluminating. The apparently complete absence of a written language in South America makes it impossible to study literary origins there.

The situation being thus, the story must be told by interpreting the architectural and sculptural monuments left, as well as the other works of art which have been excavated at various sites throughout this vast area. But exact knowledge and exact dating are precluded, as there can be and are many different interpretations of the facts found.

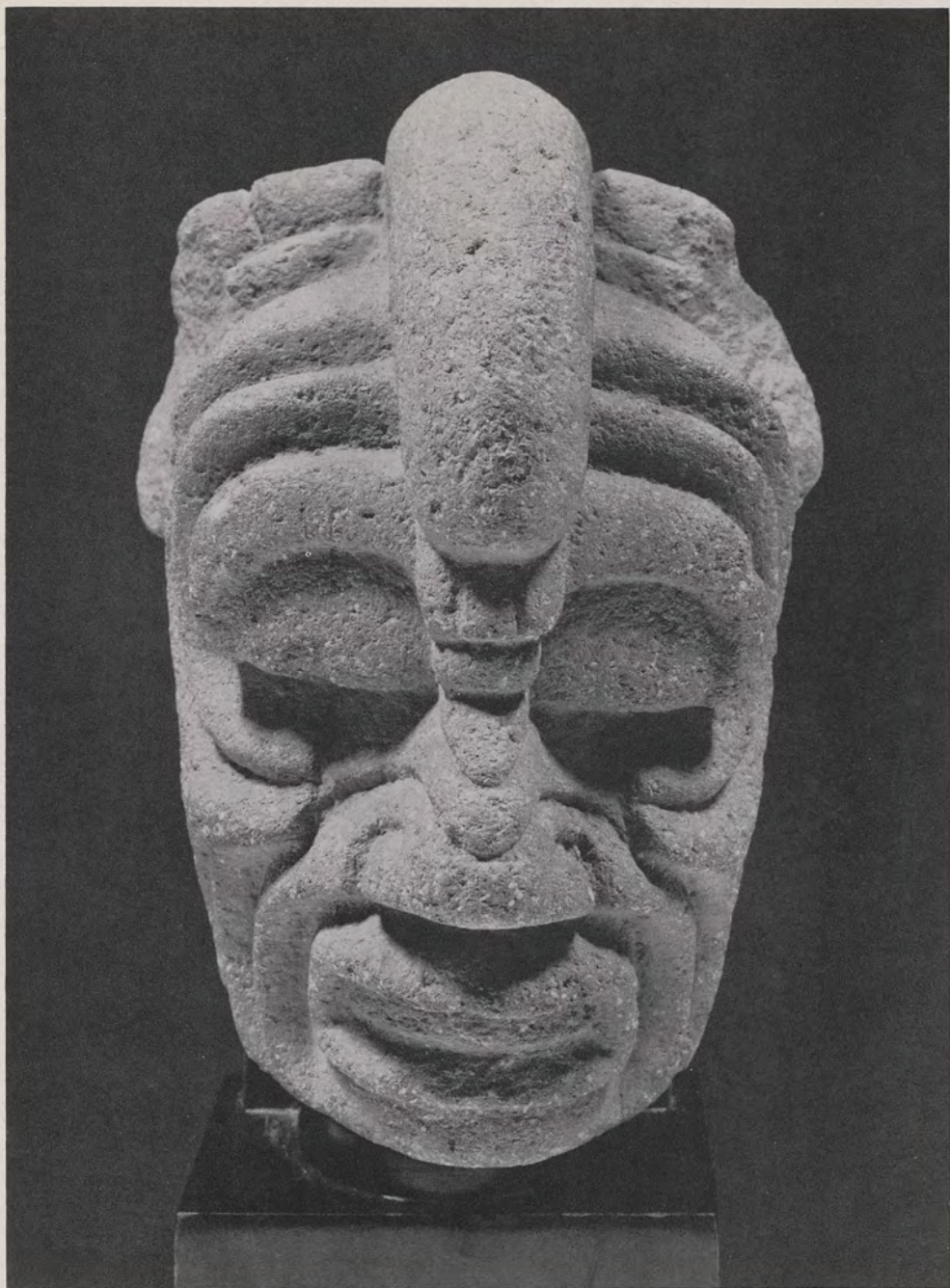
However, if the archaeologist is confronted by problems of extraordinary complexity in the unraveling of these cultures, the art lover is released into a new world of strange and rare beauty which has only come into a proper recognition within the past few decades. Only now, at this late date, are art museums realizing that the art of the Western Hemisphere can stand on its own feet. The Cleveland Museum has recognized this fact and has shown a notable growth in its acquisitions for this department in the past few years.

The cultures represented in this exhibition, in their tools and instruments had not advanced beyond the Neolithic, or New Stone Age. With these they had created great architecture in Yucatan and Peru, great sculpture in Mexico, Yucatan, and the Isthmus. Without knowledge of the potter's wheel, they had produced pottery ranging from the extremely primitive to the powerful productions of the Maya and the magnificent creations of Peru. In goldwork these cultures produced workers who knew all techniques, including *cire perdue*. The marvelous goldsmith work of the Mixtec and Zapotec is revealed in the masterpieces taken from the tombs at Monte Alban near Oaxaca; the beautiful goldwork made by the Indians of the Isthmus was manifested in the excavations at Coclé and in other sites in that region. The Quimbaya in Colombia also produced exquisite work, while the goldsmithery of the Chibcha in the same region has a strangely modernistic note. Gold objects from Venezuela, Ecuador, and Peru are bewildering in their variety and beauty. No wonder they dazzled the eye and aroused the cupidity of the Spaniards. Peruvian metalwork in gold, silver, bronze, is of an intricacy and refinement all the more remarkable in a culture that had not learned to work iron.

In textile arts also, these peoples reached the summits of achievement in Peru and Bolivia; and magnificent garments have been preserved to this day by the good fortune of the dryness of that climate. Varied fabrics of the Tiahuanaco culture, textiles from Paracas and the Nazca Valley and from the Chimu region, as well as later pieces of Inca origin, show an unrivaled knowledge of rare and sophisticated techniques and a surety of taste which reveals the level of development they had reached.

To the Indian of the Americas, religion was life itself and his every relation to the world about and above him was related to the gods who governed and controlled every fact of his existence. The product of his hands—art interpreting life—inevitably used the religious symbol as a basic means of expression. At the same time there was permitted, within this common all-inclusive concept, the wide variety of approach which marked the different cultures.

WILLIAM M. MILLIKEN



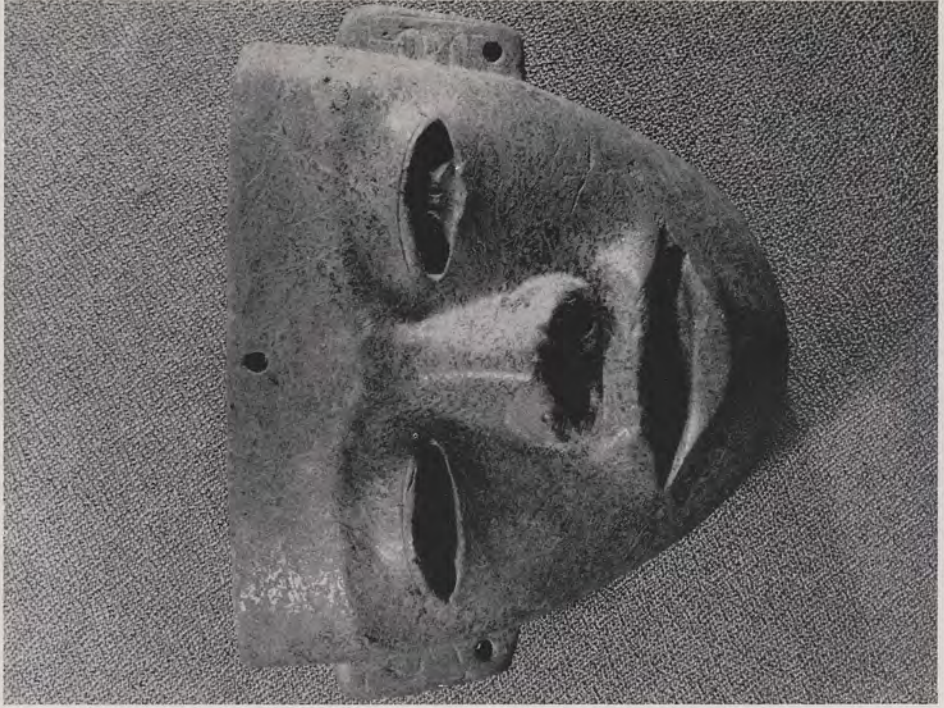
STONE WIND GOD, $9\frac{1}{8}$ " high
Guerrero (?), Mexico
Gift of Mr. and Mrs. S. D. Wise



NEPHRITE BIRTH-GIVING DEITY, 7" high
Aztec Culture. Mexico
Lent by the Brummer Gallery, Inc.



STONE PLUMED SERPENT, 10 $\frac{3}{4}$ " high
Aztec Culture. Mexico
Purchase from the J. H. Wade Fund



JADEITE MASK, 7 $\frac{3}{4}$ " high
Valley of Mexico
Purchase from the J. H. Wade Fund



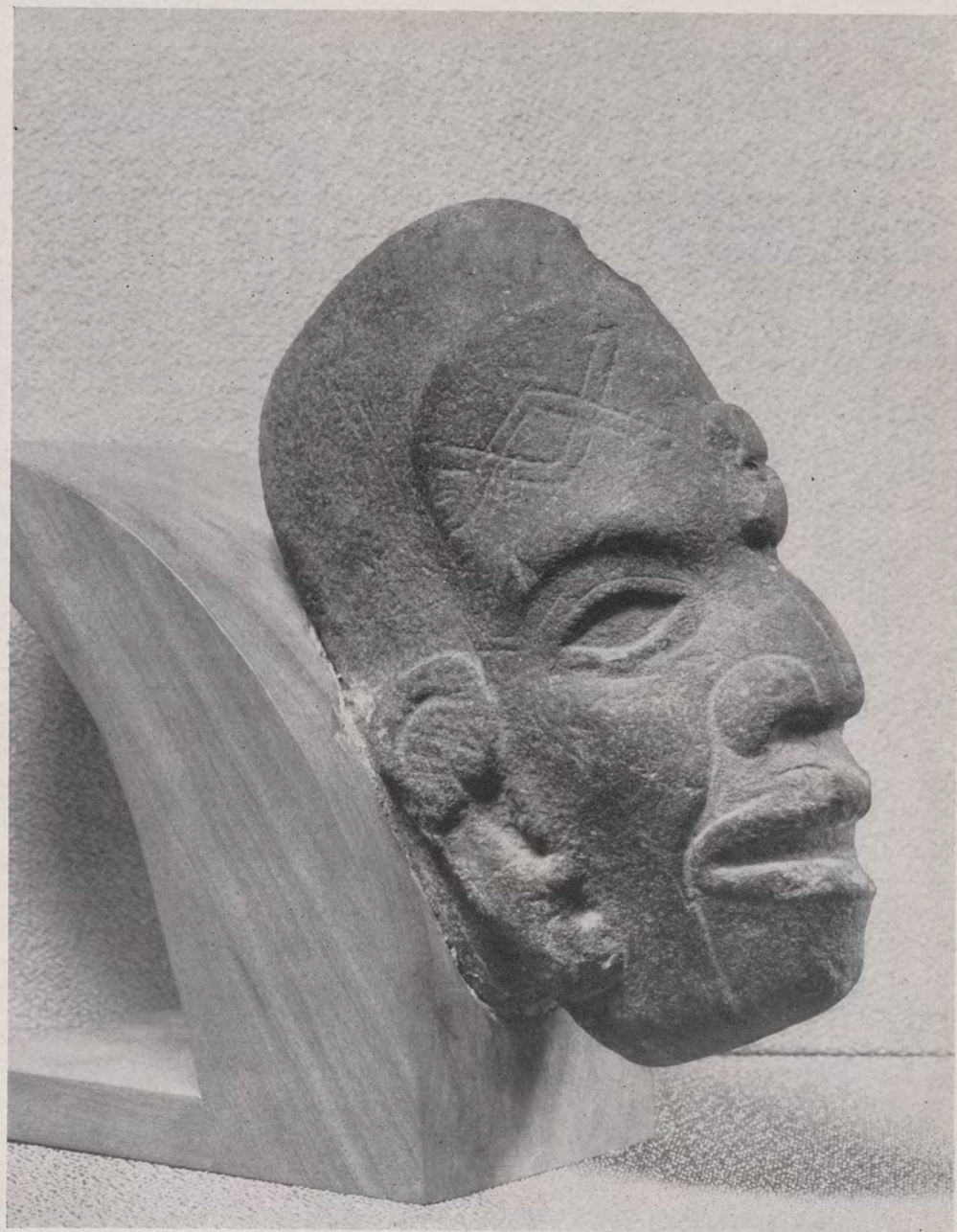
SLATE (?) MASK, 5 $\frac{3}{4}$ " high
Toltec Culture, Mexico
Lent by Mrs. R. Henry Norweb



SERPENTINE MASK, c. 4½" high
Totonac Culture with Olmec Traits, Mexico
Lent by the Peabody Museum of Harvard University



STONE MASK, 5 1/8" high
Valley of Mexico
Lent by Albert Gallatin



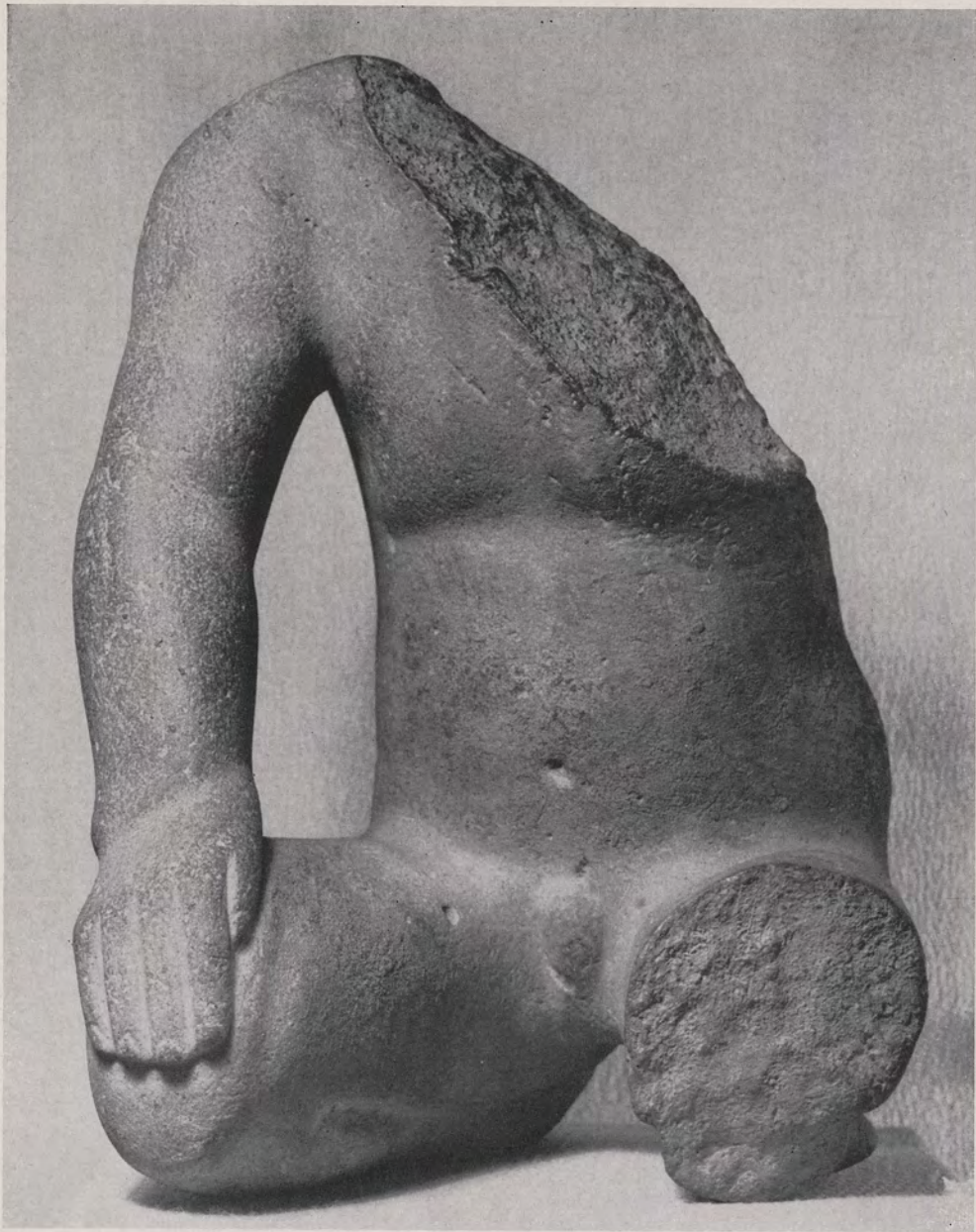
STONE CEREMONIAL AX-HEAD, $7\frac{7}{8}$ " high
Totonac Culture. Mexico
Purchase from the J. H. Wade Fund



JADEITE CEREMONIAL AX-HEAD, $6\frac{1}{8}$ " high
Totonac (?) Culture. Mexico
Lent by the Honorable and Mrs. Robert Woods Bliss



POTTERY HEAD, $11\frac{1}{8}$ " high
Vera Cruz, Mexico
Purchase from the J. H. Wade Fund



STONE TORSO, 10½" high
Totonac Culture. Mexico
Lent by Mrs. R. Henry Norweb



JADE HEAD, $1\frac{3}{4}$ " high
Maya Culture. Copan, Honduras

In Memory of Mr. and Mrs. Henry Humphreys. Gift of their daughter, Helen

JADEITE HEAD (above), $3\frac{3}{8}$ " high
Maya Culture. Sacred Well, Chichen Itza, Yucatan
Lent by the Peabody Museum of Harvard University

JADE HEAD, $1\frac{1}{8}$ " high
Maya Culture. Chichen Itza, Yucatan

JADE MASK (below), $2\frac{1}{8}$ " high
Mexico
Lent by the Brummer Gallery, Inc.



JADE FIGURINE, 4 $\frac{1}{8}$ " high
Olmec Style. Mexico
Purchase from the J. H. Wade Fund



STONE FEATHERED-SERPENT RELIEF, c. 35 $\frac{3}{4}$ " high
Toltec Culture. Mexico
Lent by the Heeramanek Galleries



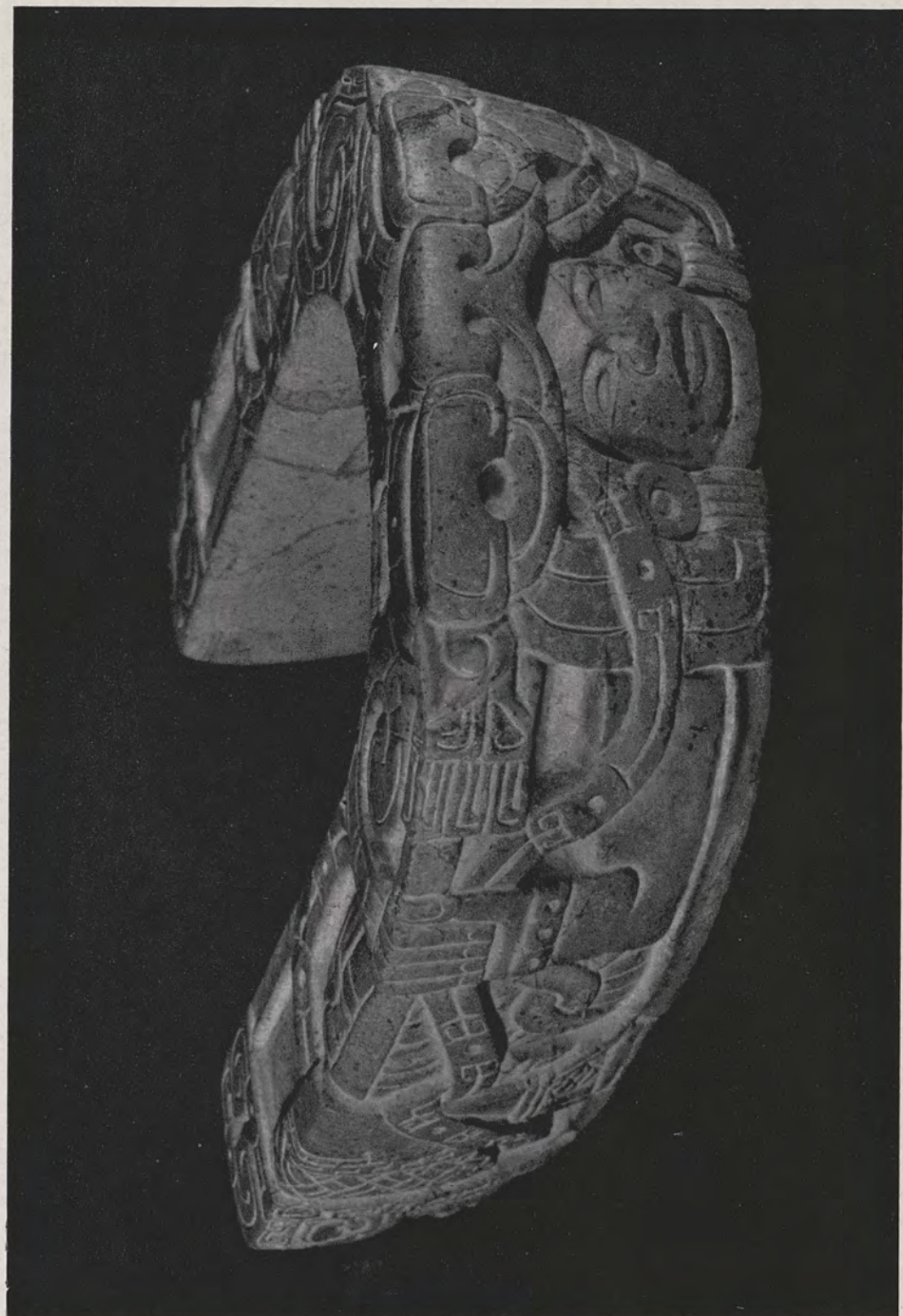
SLATE MIRROR-BACK, 6" diameter
Totonac Style. Mexico
Lent by The American Museum of Natural History



STONE YOKE, 15 $\frac{11}{16}$ " long
Totonac Culture, Mexico
Purchase from the J. H. Wade Fund



MARBLE VASE, 9 $\frac{3}{8}$ " high
Uloa Valley, Honduras
Lent by The University Museum, Philadelphia



Totonac Culture, Mexico

STONE YOKE, 16" long

Lent by The Minneapolis Institute of Arts



Chavin Culture. Peru

STONE CEREMONIAL BOWL, 6½" high

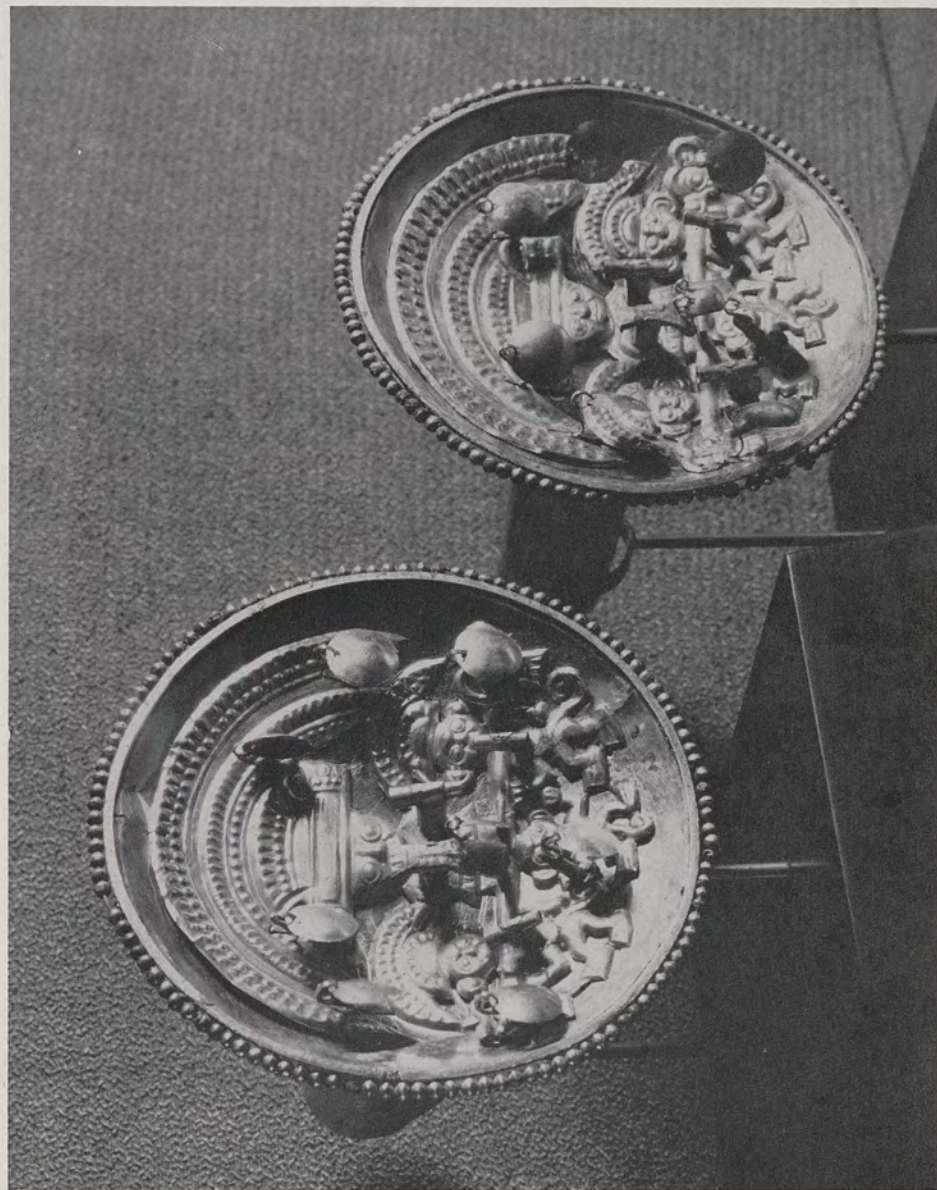
Lent by The University Museum, Philadelphia



BEAD COLLAR, 17" high
Inca Culture. Peru
Lent by The American Museum of Natural History



BEAD COLLAR, 14" high
Inca Culture. Peru
Lent by The American Museum of Natural History



Late Chimú Culture, Peru

GOLD EAR-STUDS c. 5 1/8" diameter

Lent by The Minneapolis Institute of Arts



Esmeraldas, Ecuador

GOLD BREASTPLATE, 14" wide

Lent by The University Museum, Philadelphia



GOLD GODDESS, 9" high
Quimbaya Culture. Colombia
Lent by The University Museum, Philadelphia



GOLD ANTHROPOMORPHIC FIGURE, 6" high
Venezuela
Lent by Dr. Rafael Requeña



GOLD STAFF-HEAD, $3\frac{3}{4}$ " high
Panama or Colombia
Purchase from the J. H. Wade Fund



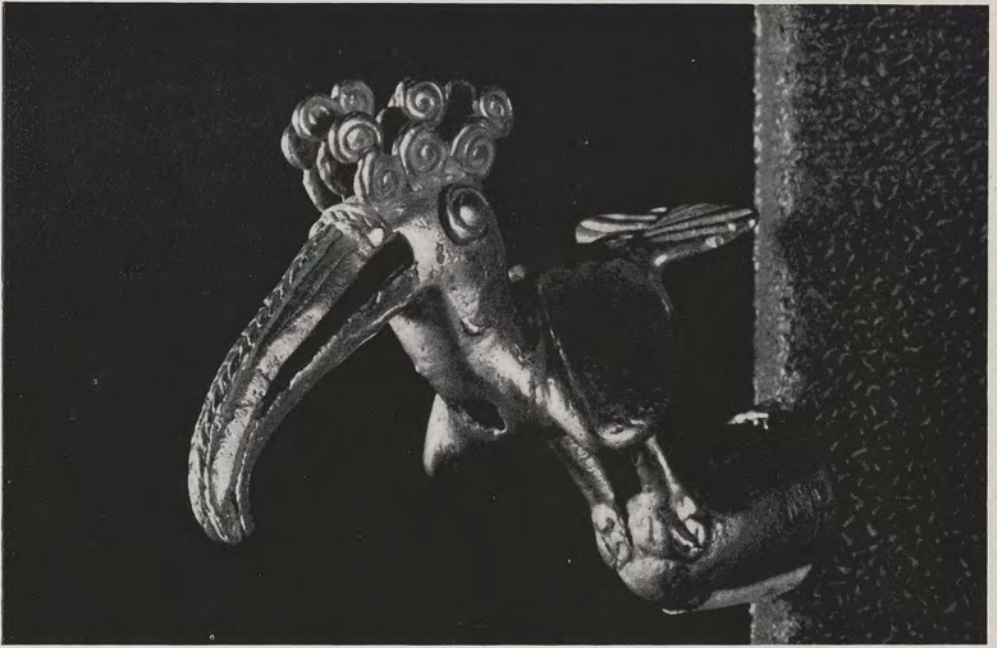
GOLD AMULET, $2\frac{7}{8}$ " high
Quimbaya Culture, Colombia
Gift of the Honorable and Mrs. R. Henry Norweb



GOLD PLAQUE, c. 8½" diameter
Coclé, Panama
Lent by The University Museum, Philadelphia



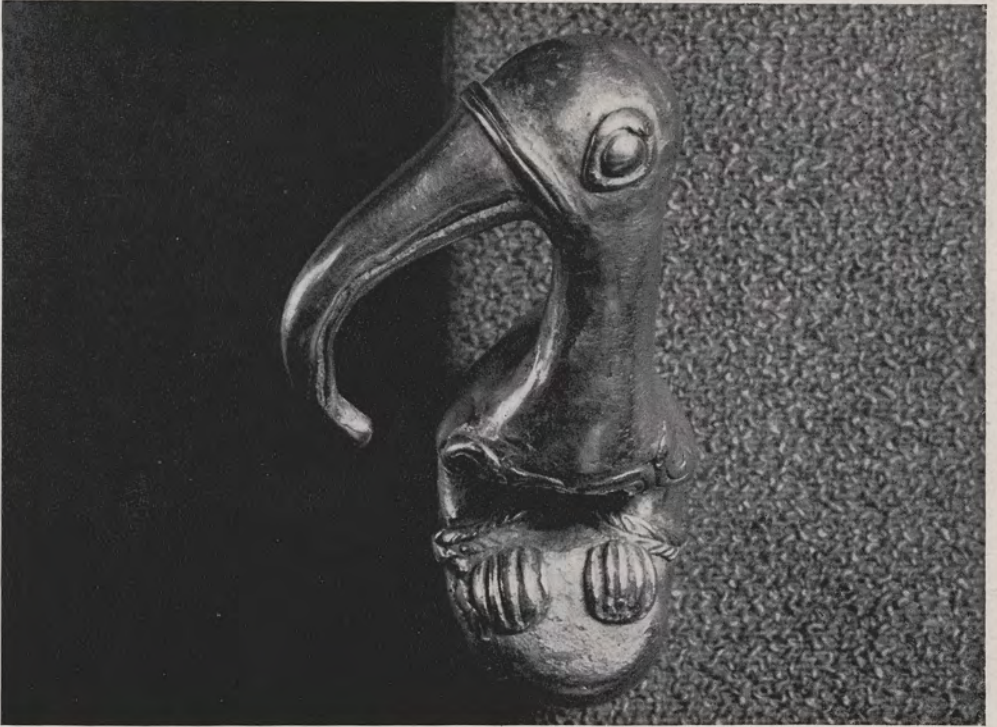
GOLD PLAQUE, 8" diameter
Coclé, Panama
Lent by The University Museum, Philadelphia



Quimbaya Culture. Colombia

GOLD MACE-HEAD, $3\frac{1}{4}$ " high

Lent by John Wise, Ltd.



Quimbaya Culture. Colombia

GOLD MACE-HEAD, $3\frac{1}{2}$ " high

Lent by John Wise, Ltd.



Mixtec Culture. Oaxaca, Mexico

GOLD LIP-PLUG, $3\frac{3}{8}$ " long

Lent by Mrs. George C. Vaillant



GOLD PENDANT—FROG-HEADED CROCODILE,
 $3\frac{1}{2}$ " high Sinu District, Colombia
 In Memory of Mr. and Mrs. Henry Humphreys.
 Gift of their daughter, Helen



GOLD ANTHROPOMORPHIC FIGURE, $3\frac{1}{8}$ " high
 Coclé, Panama
 Gift of Mrs. Benjamin P. Bole



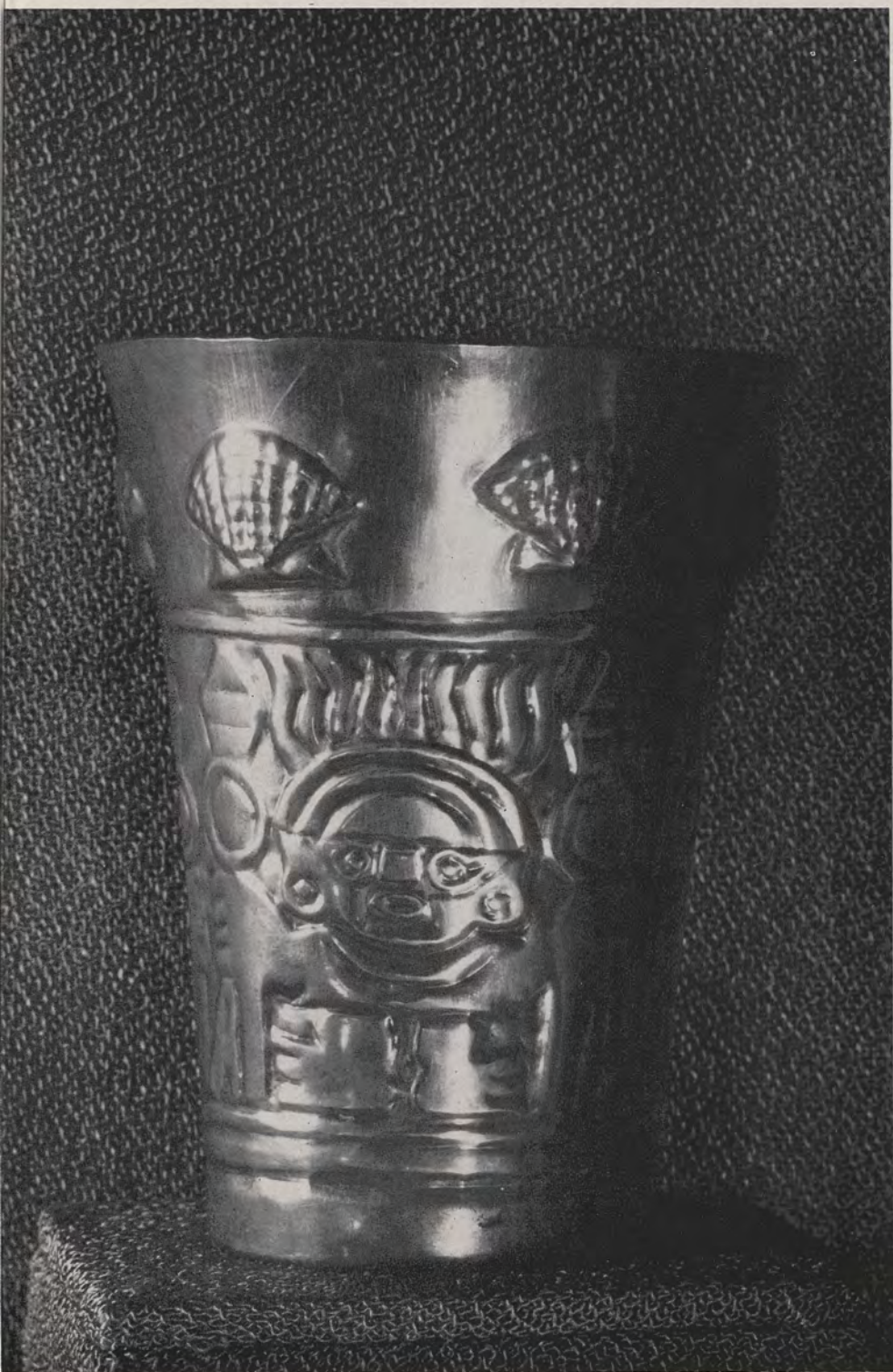
IMPERIAL JADE CARVING, 3" high
Maya Culture. Copan, Honduras
Lent by Mrs. R. Henry Norweb



MOSAIC RELIEF, 2 $\frac{3}{8}$ " high
Tiahuanaco II Culture. Peru
In Memory of Mr. and Mrs. Henry Humphreys.
Gift of their daughter, Helen



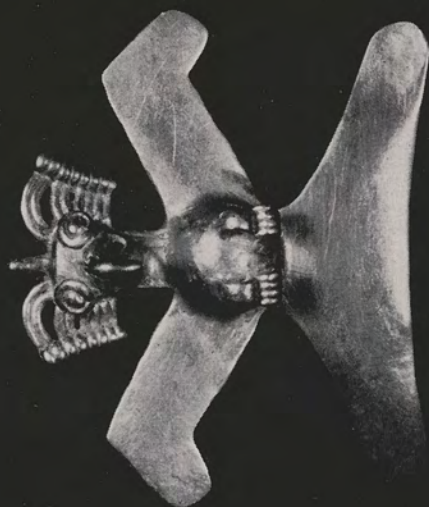
GOLD PENDANT — DOUBLE MONKEY, 2 $\frac{3}{4}$ " high
Quimbaya Culture. Colombia Lent by John Wise, Ltd.
Purchased In Memory of Mr. and Mrs. Henry Humphreys.
Gift of their daughter, Helen.



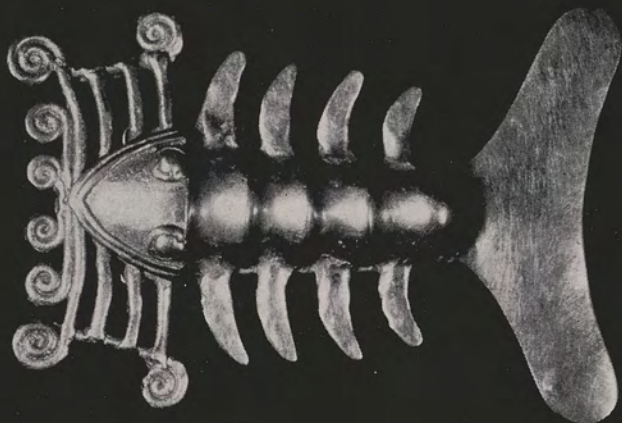
GOLD CUP, 5" high
Chimu Culture. Peru
Lent by the Cranbrook Academy of Art



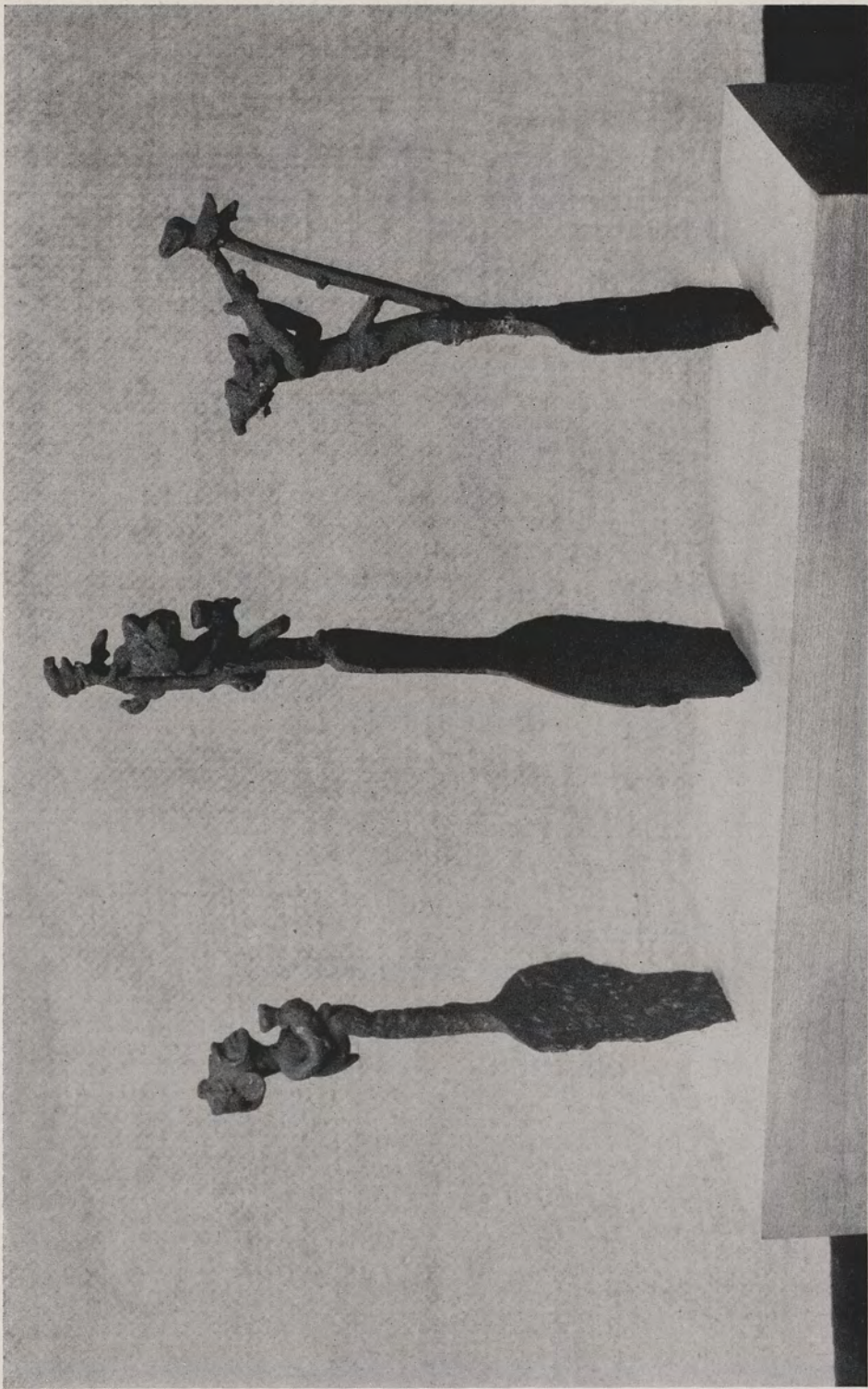
GOLD PENDANT—BIRD, $2\frac{1}{4}$ " high
Sina District, Colombia
Purchase from the J. H. Wade Fund



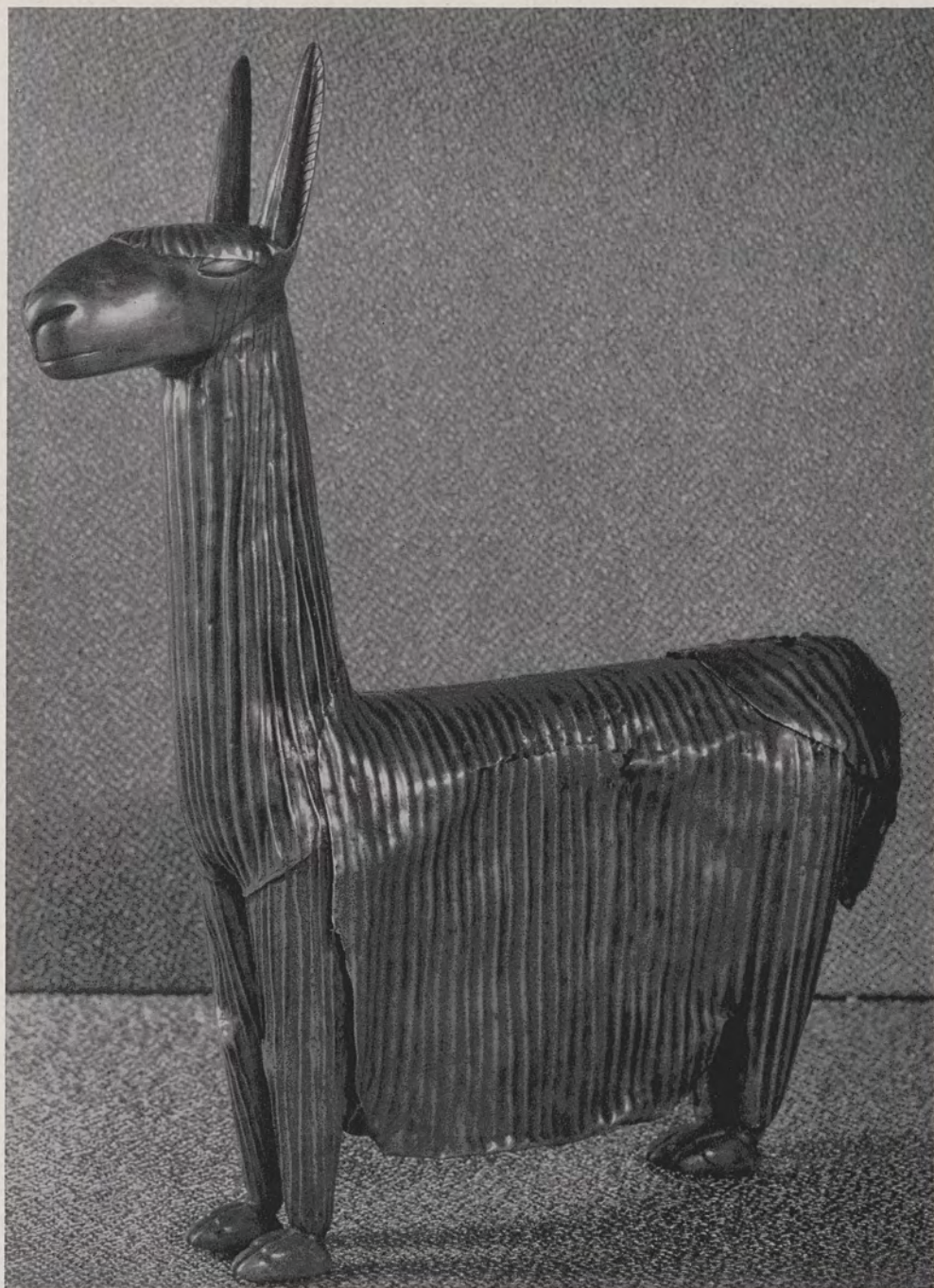
GOLD PENDANT—LION, $2\frac{1}{8}$ " long
Chiriqui Culture, Panama
Purchase from the J. H. Wade Fund



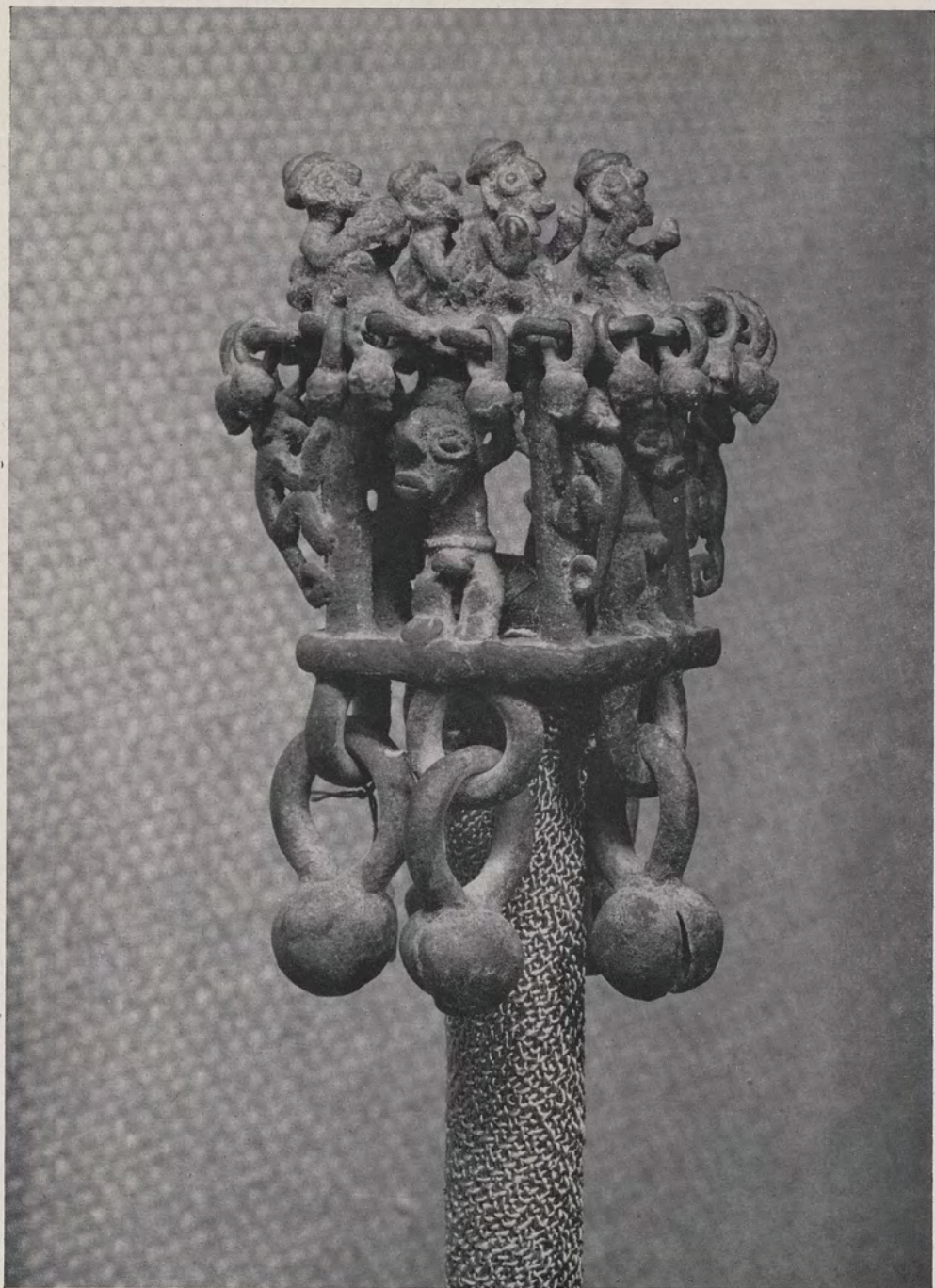
GOLD PENDANT—LOBSTER, $3\frac{1}{4}$ " high
Costa Rica
The James Albert Ford Memorial Collection



BRONZE KNIVES, $3\frac{1}{8}$ " high; 4" high; $3\frac{3}{8}$ " high
Inca Culture, Peru
Purchase from the J. H. Wade Fund



SILVER ALPACA, $4\frac{1}{2}$ " high
Inca Culture. Peru
Lent by The American Museum of Natural History



BRONZE STAFF-HEAD, $4\frac{5}{8}$ " high
Early Chimu Culture. Peru
Lent by Mrs. R. Henry Norweb



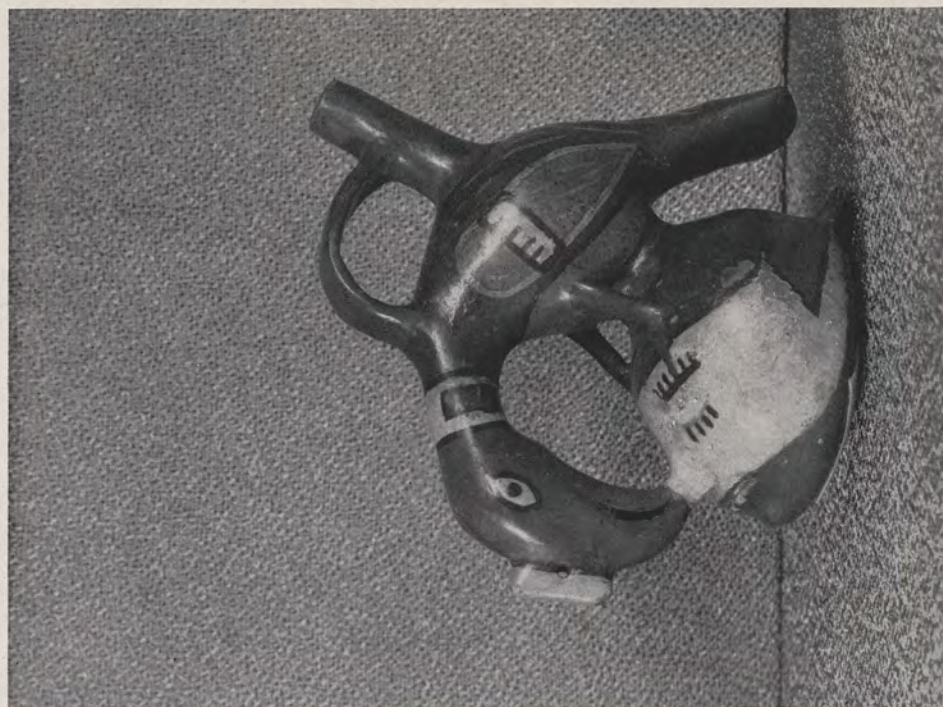
SLIT-TAPESTRY WITH LOOPED AREAS, 35¼" high
Late Chimu Culture, Peru
Lent by the Textile Museum of the District of Columbia



FEATHER MOSAIC—MONKEY GODS, 13" high
Late Central Coast Culture. Peru
Lent by the Textile Museum of the District of Columbia



POTTERY BOWL, 5" high
Early Nazca Culture, Peru
Lent by John Wise, Ltd.



POTTERY: CONDOR AND HUMAN HEAD, 4" high
Tiahuanaco Culture, Peru
Lent by Mrs. R. Henry Norweb



POTTERY VASE, 7 $\frac{3}{4}$ " high
Maya Culture, Guatemala
Lent by The University Museum, Philadelphia

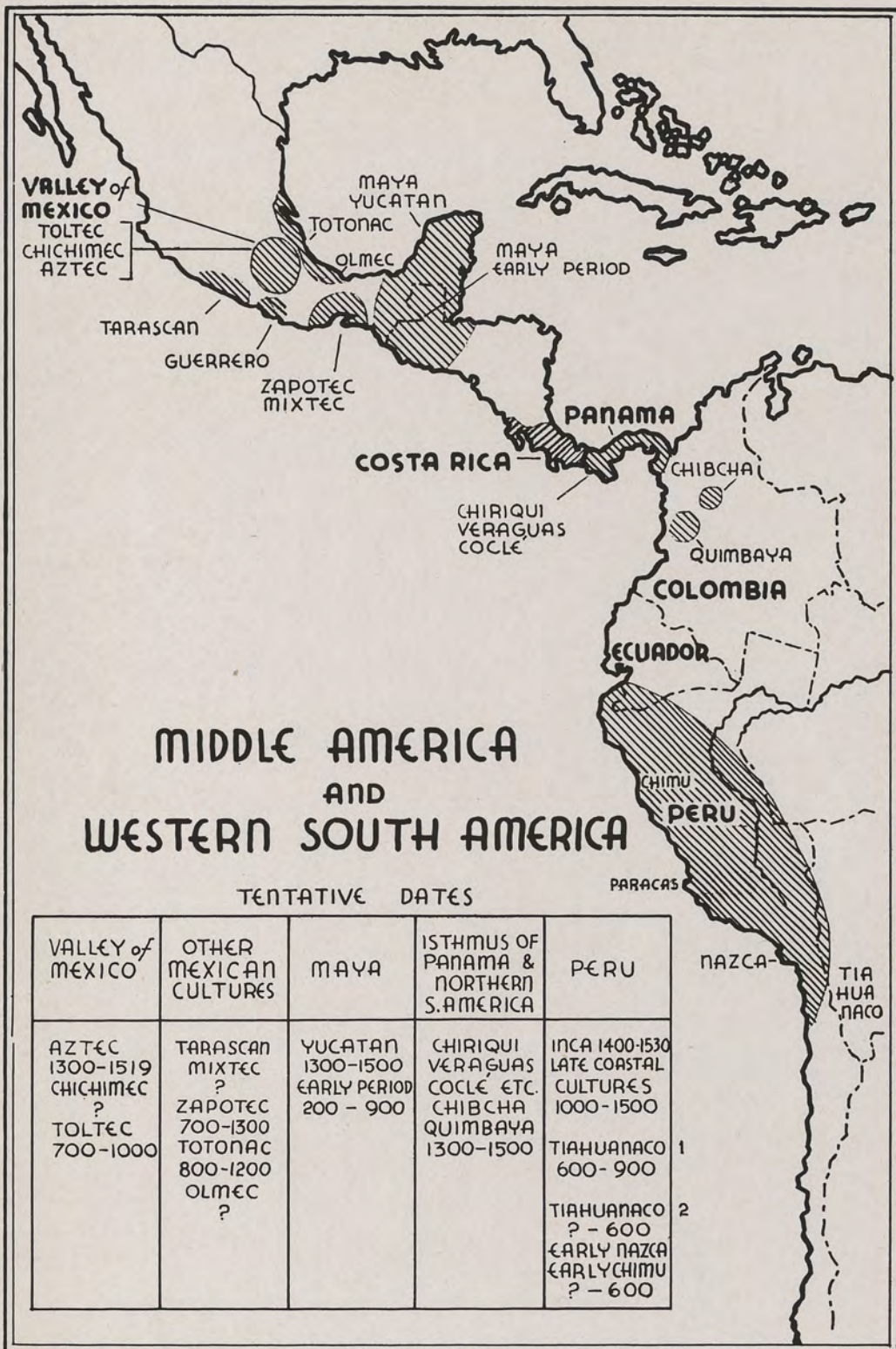


POTTERY VASE, 8 $\frac{1}{4}$ " high
Maya Culture, Honduras
Anonymous Loan
Purchased by the Museum. The J. H. Wade Fund.



POTTERY VASE, 5 $\frac{3}{8}$ " high
Nazca Culture. Peru
The James Albert Ford Memorial Collection

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